Subject: The two worst things to happen to music in the computer age
Posted by TCB on Fri, 27 Apr 2007 16:02:15 GMT
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1. The UAD LA-2A emulation, and all of the other various emulations of that
emulation. Opto compressors are great when used in the right situation. And
of course they're easy to use, there's two knobs and a bypass switch. But
it's precisely the simplicity that makes people slap the damn things on everything.
And opto compressors don't belong on everything, they're way too fast for
many of the places where people put them. Like electric guitars, which shouldn't
really need compression anyway. I hear mixes from my friends and the percussive
attack of the notes are just gone. It's mush. And nine times out of ten I
say, 'Hey, you're using an LA-2A on the guitars aren't you?' and then they
think I'm some golden ears genius. No, your guitars sound like shit.

2. Multiband compressors. I don't think I need to explain this.

So, on my upcoming Monkies mixing any time I use an LA-2A I'm going to make
sure I justify it in my head, and try a different comp/limiter first. I solemnly
swear to the entire PARIS newsgroup.

TCB

Subject: Re: The two worst things to happen to music in the computer age
Posted by dc[3] on Fri, 27 Apr 2007 16:59:16 GMT
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"TCB" <nobody@ishere.com> wrote:

>And opto compressors don't belong on everything, they're way too fast for
>many of the places where people put them. Like electric guitars, which shouldn't
>really need compression anyway.

Check this out:

http://www.barberelectronics.com/tonepress.htm

The blend knob allows parallel processing right in the box and it
makes compression work really well on guitar.   It sounds terrific even
on really aggressive guitar sounds.

DC

Subject: Re: The two worst things to happen to music in the computer age
Posted by Neil on Fri, 27 Apr 2007 17:29:59 GMT

"TCB" <nobody@ishere.com> wrote:
>
>1. The UAD LA-2A emulation, and all of the other various emulations of that
>emulation. Opto compressors are great when used in the right situation. And
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>many of the places where people put them.

Which is why a lot of people like the 1176 for guitars - it
lets the initial transients through while crushing the shit out
of the rest of the signal.

>Like electric guitars, which shouldn't really need compression anyway.

Depends on the rest of your sonic content - sometimes a little
squeeze on the guitars helps to bring other things out in the
mix better... for me, compresson in this case is more about
making the guitars "sit down" rather than stand out. Where I
think people fuck up is to record a distorted guitar with
compression... it's really already compressed, when you think
about it, so if you track it with more compression on it, you've
kinda screwed yourself out of some dynamics before you even get
to hear how it sounds in context with everything else.

>2. Multiband compressors. I don't think I need to explain this.

Try one on kick sometime... set a 3-band one for 200 to 300hz on
the top end of the low band, and 3k-ish on the low end of the
high band, smash the crap out of it, then duck down the
level/output of the mid band ;)
You may never EQ a kick again.

>So, on my upcoming Monkies mixing any time I use an LA-2A I'm going to make
>sure I justify it in my head, and try a different comp/limiter first.

Stick with Lead vox & snare applications for the LA-2A & you'll
probably fall in love with it.

Neil

Subject: Re: The two worst things to happen to music in the computer age

Of course, Neil, they're both great tools when used appropriately, but most
people don't. The reason I brought it up was because I got a CD from someone
and they want me to buff up the stereo tracks a little before they have it
printed. They're good friends and I want to help but there's no headroom
left (they mixed with a multi-band compressor AND an LA-2A across the 2-bus)
and I have to decide to either tell them the truth or squish it a teensy
bit more and give it back to them. And they're a _good_ band so I'd like
that to be reflected on their recordings.

I still think being a synth guy and having to understand envelopes as modulators
is a huge advantage when thinking about compression.

TCB

"Neil" <OIUOIU@OIU.com> wrote:
>
>"TCB" <nobody@ishere.com> wrote:
>>
>>1. The UAD LA-2A emulation, and all of the other various emulations of
that
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>>sure I justify it in my head, and try a different comp/limiter first.
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>Stick with Lead vox & snare applications for the LA-2A & you'll
>probably fall in love with it.
>
>Neil

Subject: Re: The two worst things to happen to music in the computer age
Posted by TCB on Fri, 27 Apr 2007 18:00:20 GMT
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Compression on the way to the amp, esp for clean sounds or that Roger McGuinn twang, is one thing. I'm talking at mixdown, which I think is very different.

TCB

"DC" <dc@spammersinhell.com> wrote:
>
>"TCB" <nobody@ishere.com> wrote:
>
>>And opto compressors don't belong on everything, they're way too fast for
>>many of the places where people put them. Like electric guitars, which shouldn't
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>Check this out:
>
>http://www.barberelectronics.com/tonepress.htm
>
>The blend knob allows parallel processing right in the box and it
>makes compression work really well on guitar.   It sounds terrific even
>on really aggressive guitar sounds.
>
>DC

Subject: Re: The two worst things to happen to music in the computer age

Posted by DC on Fri, 27 Apr 2007 18:15:34 GMT

"TCB" <nobody@ishere.com> wrote:
>
>Compression on the way to the amp, esp for clean sounds or that Roger McGuinn
>twang, is one thing. I'm talking at mixdown, which I think is very different.
>
>TCB

In the mix, I use a lot of parallel compression and it works even for
heavy and punky guitar sounds.

As far as the pedal goes, it kills on way more than clean or twangy
sounds. You should hear it, it would work on your stuff IMO.

DC

Subject: Re: The two worst things to happen to music in the computer age
Posted by Carl Amburn on Fri, 27 Apr 2007 18:23:39 GMT

Could be wrong here, but this is cracking me up a little bit - isn't the
point he was making to *not* use compression on guitars - and... you guys
are all submitting tons of compressors to try out..... !!! Funny, man.

rock on,
-Carl

"DC" <dc@spammersinthemix.com> wrote in message news:46323dc6$1@linux...
>
> "TCB" <nobody@ishere.com> wrote:
> >
> >Compression on the way to the amp, esp for clean sounds or that Roger
McGuinn
> >twang, is one thing. I'm talking at mixdown, which I think is very
different.
> >
> >TCB
>
>
> In the mix, I use a lot of parallel compression and it works even for
> heavy and punky guitar sounds.
>
> As far as the pedal goes, it kills on way more than clean or twangy
> sounds. You should hear it, it would work on your stuff IMO.

>
> DC
>

Subject: Re: The two worst things to happen to music in the computer age
Posted by Neil on Fri, 27 Apr 2007 19:26:50 GMT

"TCB" <nobody@ishere.com> wrote:
>
>Of course, Neil, they're both great tools when used appropriately, but most
>people don't. The reason I brought it up was because I got a CD from someone
>and they want me to buff up the stereo tracks a little before they have
it
>printed. They're good friends and I want to help but there's no headroom
>left

In cubase, what if you dropped the gain on the files (not the
track level controls, the actual file) by about 3 to 5 db & give
yourself some headroom?

Or does the waveform already look like it's just got a crewcut
all the way across the top?

Neil

Subject: Re: The two worst things to happen to music in the computer age
Posted by TCB on Fri, 27 Apr 2007 19:56:33 GMT

Crewcut? I'd love a crewcut, this more of a tabletop vibe.

TCB

"Neil" <OIUOIU@OIU.com> wrote:
>
>"TCB" <nobody@ishere.com> wrote:
>>
>>Of course, Neil, they're both great tools when used appropriately, but
most
>>people don't. The reason I brought it up was because I got a CD from someone
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>track level controls, the actual file) by about 3 to 5 db & give
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>Or does the waveform already look like it's just got a crewcut
>all the way across the top?
>
>Neil

Subject: Re: The two worst things to happen to music in the computer age
Posted by TCB on Fri, 27 Apr 2007 20:15:48 GMT

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In one of the interviews I did for Home Recording years ago I was talking
to the guy who did a couple of Pearl Jam records. I forget his name. Funny
guy. Anyway, I asked what he though was the single most important thing to
getting a good drum mix and he said, 'Cut as much as you can at 400 Hz.'

TCB

"Neil" <OIUOIU@OIU.com> wrote:
>
>"TCB" <nobody@ishere.com> wrote:
>>
>>1. The UAD LA-2A emulation, and all of the other various emulations of
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>>it's precisely the simplicity that makes people slap the damn things on
>everything.
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>>many of the places where people put them.
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>of the rest of the signal.
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>to hear how it sounds in context with everything else.
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>level/output of the mid band ;)
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>>So, on my upcoming Monkies mixing any time I use an LA-2A I'm going to
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>>sure I justify it in my head, and try a different comp/limiter first.
>
>Stick with Lead vox & snare applications for the LA-2A & you'll
>probably fall in love with it.
>
>Neil

Subject: Re: The two worst things to happen to music in the computer age
Posted by Neil on Fri, 27 Apr 2007 21:08:44 GMT

Then you desperately need a good expander.

"TCB" <nobody@ishere.com> wrote:
>
>Crewcut? I'd love a crewcut, this more of a tabletop vibe.
>
>TCB
>
>"Neil" <OIUOIU@OIU.com> wrote:
>>
>>"TCB" <nobody@ishere.com> wrote:
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>>>Of course, Neil, they're both great tools when used appropriately, but
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>>track level controls, the actual file) by about 3 to 5 db & give
>>yourself some headroom?
>>
>>Or does the waveform already look like it's just got a crewcut
>>all the way across the top?
>>
>>Neil
>

Subject: Re: The two worst things to happen to music in the computer age
Posted by Gantt Kushner on Fri, 27 Apr 2007 21:34:24 GMT
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Not that I disagree... but my vote would be:

1. Autotune

2. Autotune

Gantt

"TCB" <nobody@ishere.com> wrote:
>
>1. The UAD LA-2A emulation, and all of the other various emulations of that
>emulation. Opto compressors are great when used in the right situation.
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>
>TCB

Subject: Re: The two worst things to happen to music in the computer age
Posted by dc[3] on Fri, 27 Apr 2007 23:09:30 GMT

Actually, the point was about parallel processing on
compression, which doesn't sound squashed. It can be
done with any compressor on mixdown, but there is
only one pedal that does it.

best,

DC

"Carl Amburn" <carlamburn@hotNOSPAMmail.com> wrote:
>Could be wrong here, but this is cracking me up a little bit - isn't the
>point he was making to *not* use compression on guitars - and... you guys
>are all submitting tons of compressors to try out..... !!! Funny, man.
>
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>-Carl
>
>"DC" <dc@spammersinthemix.com> wrote in message news:46323dc6$1@linux...
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>> "TCB" <nobody@ishere.com> wrote:
>> >
>> >Compression on the way to the amp, esp for clean sounds or that Roger
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>> >twang, is one thing. I'm talking at mixdown, which I think is very
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>>
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>> As far as the pedal goes, it kills on way more than clean or twangy
>> sounds. You should hear it, it would work on your stuff IMO.
>>
>> DC
>>
>
>

Subject: Re: The two worst things to happen to music in the computer age
Posted by neil[1] on Fri, 27 Apr 2007 23:11:54 GMT

"DC" <dc@spammersinhell.com> wrote:
>
>Actually, the point was about parallel processing on
>compression, which doesn't sound squashed. It can be
>done with any compressor on mixdown, but there is
>only one pedal that does it.

Two... the Dan Armstrong Orange Squeezer (if you can ever find
one anywhere).

Neil

Subject: Re: The two worst things to happen to music in the computer age
Posted by Deej [4] on Fri, 27 Apr 2007 23:40:13 GMT

Damn!!!.....and I bought 4 UAD cards so I could run 87 of those things.!!!!

;oD

"TCB" <nobody@ishere.com> wrote in message news:46321e87$1@linux...
>
> 1. The UAD LA-2A emulation, and all of the other various emulations of
> that
> emulation. Opto compressors are great when used in the right situation.
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> of course they're easy to use, there's two knobs and a bypass switch. But
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> solemnly
> swear to the entire PARIS newsgroup.
>
> TCB

Subject: Re: The two worst things to happen to music in the computer age
Posted by dc[3] on Fri, 27 Apr 2007 23:47:50 GMT
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The Orange squeezer is a GREAT sounding box. But no blend knob.

And they are being re-issued!

http://www.wdmusic.com/category_13466.htm

DC

"Neil" <IOUOIU@OIU.com> wrote:
>
>"DC" <dc@spammersinhell.com> wrote:
>>
>>Actually, the point was about parallel processing on
>>compression, which doesn't sound squashed. It can be
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>
>Neil

Subject: Re: The two worst things to happen to music in the computer age
Posted by Neil on Sat, 28 Apr 2007 00:28:47 GMT
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HOLY CRAP!! I'm gonna have to get one - those are the best Bass
compressors, EVER... they're OK for guitar to get that sound we
were mentioning, but IMO for bass they absofuckingloutley crank.

Only thing is, Gotta de-solder the input & output hot leads &
switche 'em around, though... that way you can stick the "plug"
end of the box in your amp input, instead of having it dangle
from your guitar jack (which is a physical impossibility in the
first place, if you play a strat - think about it).

Neil

"DC" <dc@spammersinhell.com> wrote:
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>
>http://www.wdmusic.com/category_13466.htm
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>DC
>
>
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>>one anywhere).
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>>Neil
>

Subject: Re: The two worst things to happen to music in the computer age
Posted by dc[3] on Sat, 28 Apr 2007 00:37:27 GMT
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I played one of the reissues when some of the prototypes
were floating around.   I think like they got it right.

That box really works.

DC

"Neil" <OIUOIU@OI.com> wrote:
>
>HOLY CRAP!! I'm gonna have to get one - those are the best Bass
>compressors, EVER... they're OK for guitar to get that sound we

>were mentioning, but IMO for bass they absofuckingloutley crank.
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>>>Neil
>>
>

Subject: Re: The two worst things to happen to music in the computer age
Posted by Nei on Sat, 28 Apr 2007 04:17:47 GMT
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Thadster, send me the files if you want me to fuck with 'em &
see what I can do (I've got a couple of expansion tricks that
mite jeeest work).

Neil

"Neil" <OIUOIU@OIU.com> wrote:
>
>Then you desperately need a good expander.
>
>
>"TCB" <nobody@ishere.com> wrote:
>>
>>Crewcut? I'd love a crewcut, this more of a tabletop vibe.
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>>>Neil
>>
>

Subject: Re: The two worst things to happen to music in the computer age
Posted by TCB on Sun, 29 Apr 2007 04:12:40 GMT
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Touche

TCB

"Gantt Kushner" <ganttmann@comcast.net> wrote:

>
>Not that I disagree... but my vote would be:
>
>1. Autotune
>
>2. Autotune
>
>Gantt
>
>
>"TCB" <nobody@ishere.com> wrote:
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>>
>>TCB
>

Subject: Re: The two worst things to happen to music in the computer age
Posted by Sarah on Sun, 29 Apr 2007 04:16:22 GMT
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OK, I'm halfway with you.

1. Autotune

2. Quantizing

Sarah

"Gantt Kushner" <ganttmann@comcast.net> wrote in message
news:46326c60$1@linux...
>
> Not that I disagree... but my vote would be:
>
> 1. Autotune
>
> 2. Autotune
>
> Gantt
>
>
> "TCB" <nobody@ishere.com> wrote:
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>>
>>TCB
>

Subject: Re: The two worst things to happen to music in the computer age
Posted by Aaron Allen on Sun, 29 Apr 2007 04:58:40 GMT
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I happen to like both of those tools and think it's more the ID ten T loose
nut driving the keyboard.
:)

AA

"Sarah" <sarahjane@sarahtonin.com> wrote in message news:46341cf1$1@linux...
> OK, I'm halfway with you.
>
> 1. Autotune
>
> 2. Quantizing
>
> Sarah
>
>
> "Gantt Kushner" <ganttmann@comcast.net> wrote in message
> news:46326c60$1@linux...
>>
>> Not that I disagree... but my vote would be:
>>
>> 1. Autotune
>>
>> 2. Autotune
>>
>> Gantt
>>
>>
>> "TCB" <nobody@ishere.com> wrote:
>>>
>>>1. The UAD LA-2A emulation, and all of the other various emulations of
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>> And
>>>of course they're easy to use, there's two knobs and a bypass switch. But
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>>>percussive
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>>>sure I justify it in my head, and try a different comp/limiter first. I
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>>>swear to the entire PARIS newsgroup.
>>>
>>>TCB
>>
>
>

Subject: Re: The two worst things to happen to music in the computer age
Posted by LaMont on Mon, 30 Apr 2007 06:28:04 GMT
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I totally disagree with all who said Auto-tune. It's effect (autotune)just
like a phase-shifter, chorus, flanger. And,and can save a great vocal performance..

My vote would go to the beat boxes(R8, 808, MPC)

"Sarah" <sarahjane@sarahtonin.com> wrote:
>OK, I'm halfway with you.
>
>1. Autotune
>
>2. Quantizing
>
>Sarah
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>
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Subject: Re: The two worst things to happen to music in the computer age
Posted by TCB on Mon, 30 Apr 2007 15:10:05 GMT
View Forum Message <> Reply to Message

The 808 and MPC?!? You can't possibly be serious!

TCB

"LaMont" <jjdpro@ameritech.net> wrote:
>
>I totally disagree with all who said Auto-tune. It's effect (autotune)just
>like a phase-shifter, chorus, flanger. And,and can save a great vocal performance..
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Subject: Re: The two worst things to happen to music in the computer age
Posted by EK Sound on Mon, 30 Apr 2007 16:49:31 GMT

My pick (in order)

1) MAC
2) PC

;-)

David.
I was at a clients place over the weekend... he has 3 - 2" machines.
Ahhhh the smell of TAPE in the morning!

LaMont wrote:
> I totally disagree with all who said Auto-tune. It's effect (autotune)just
> like a phase-shifter, chorus, flanger. And,and can save a great vocal performance..
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>>
>

Subject: Re: The two worst things to happen to music in the computer age
Posted by Aaron Allen on Mon, 30 Apr 2007 17:33:09 GMT
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yah man, I do miss that smell.

AA

"EK Sound" <askme@nospam.com> wrote in message news:46361e99$1@linux...
> My pick (in order)
>
> 1) MAC
> 2) PC
>
> ;-)
>
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I'm not sure if this predates the computer age, but I think the music video

did a great deal to damage music. It did this in several ways. First, it placed a fixed visual image in your brain associated with the song. This pretty much made it impossible to have the music only and fit it into some context in your life. Second, it moved the focus to visual content instead of aural content. To quote one of my older songs:

"Images upon the screen
finish our imagining
first we watched the singers dance
now we watch the dancers sing"

Subject: Re: The two worst things to happen to music in the computer age
Posted by Deej [4] on Mon, 30 Apr 2007 18:50:44 GMT
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"Gary Flanigan" <gary_flanigan@ce9.uscourtss.gov> wrote in message
news:46362f3a$1@linux...
>
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Back in the late 70's an Austin musician named Chris Geppert was heading up a cover band by the name of Christopher Cross. They used to play lots of proivate parties and played a lot of gigs at local clubs there, most often at a nightclub called Steamboat 1874 and it's sister club downtown called Steamboat Springs. One of my good frineds, a guy named Kerry Flynn, was the owner/manager of Steamboat 1874 and we used to hang with these guys a bit. Chris was a good songwriter, had a decent voice and was a fairly proficient guitar player. The band played lots of his original songs at the club gigs. He ended getting picked up by a label (I forget which one now) and the band was flown out ot LA and Michael O'Martian produced their first (and only) album. Lots of major session musicians played on the album and though the band members were good players and could hold their own, chris was just no match for guys like Larry Carlton (who played lead on the album). they got

major airplay with songs like Ride Like the Wind and Sailing. There were lots of other good songs on the album too...not much filler at all. When they started touring to promote the album, MTV was just getting started and they did a video. Chris looked a bit like the Pillsbury Doughboy. Chris' lack of photogeniety, along with the fact that they didn't bring along the studio guitar slingers to flesh out the musical prowess and give the audiences a semblance of the signature chops on a lot of the album cuts, plus pretty much insured that a second album never happened...........but he did get his 15 minutes and his songs still get airplay on the oldies stations(mailbox money). Had he looked like David Lee Roth (I think he could have even developed a "Meatloaf" kinda *ugly rocker* persona if he had been the type to get into wrteched excess.....he was a family man though) and fired his band, he would have probably been more successful. He had lots of good songs in the can back then.

;o)

Subject: Re: The two worst things to happen to music in the computer age
Posted by Neil on Mon, 30 Apr 2007 19:02:11 GMT
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"Sarah" <sarahjane@sarahtonin.com> wrote:
>OK, I'm halfway with you.
>
>1. Autotune

Hey, I'd have rather heard some properly-applied Autotune the other day as opposed to the car-horn tritones that supposedly passed for vocal harmonies on Jan & Dean's "Surf City" when it came on the Oldies station I was listening to.

>2.) Quantizing

If you had been working on the string arrangement I was fighting with over the past two weeks, you'd have BEGGED for the ability to quantize the backing track. I know I was.

Neil

Subject: Re: The two worst things to happen to music in the computer age
Posted by Deej [4] on Mon, 30 Apr 2007 19:06:28 GMT
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"DJ" <www.aarrrrrgggghhh!!!.com> wrote in message news:46363b5f@linux...
>

> "Gary Flanigan" <gary_flanigan@ce9.uscourtss.gov> wrote in message
> news:46362f3a$1@linux...
>>
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> wrteched excess.....he was a family man though) and fired his band, he
> would have probably been more successful. He had lots of good songs in the

> can back then.
>
> ;o)

Hmmm...actually, I now that I've started thinking about this I seem to
recall that that he did cut at least two and maybe three albums and I think
Warner was the label. Everyone was partying so much during the 80's, I don't
remember parts of it....;oP. The first one was the major opportunity for
rock stardom though. He wrote one of the songs in the movie Arthur, or
Tootsie or somesuch kinda' movie as well, IIRC.

Subject: Re: The two worst things to happen to music in the computer age
Posted by DC on Mon, 30 Apr 2007 20:03:20 GMT
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"Neil" <OIUOIU@OIU.com> wrote:

>Hey, I'd have rather heard some properly-applied Autotune the
>other day as opposed to the car-horn tritones that supposedly
>passed for vocal harmonies on Jan & Dean's "Surf City" when it
>came on the Oldies station I was listening to.

This, as I am sure you know, is a very slippery slope. After all,
that is how they sang it... Would you autotune Buddy Guy's
bent notes? I would not. OTOH, for much commercial and
demo work, there is no intent to sound different, there is
simply incompetence.   In those cases, the client and the
end users don't want it to sound they way they actually
performed it, so have at it.

I reach for those sorts of tools as a last resort only, much
preferring to ask them to do another take.

DC

Subject: Re: The two worst things to happen to music in the computer age
Posted by dc[3] on Mon, 30 Apr 2007 20:06:34 GMT
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He was a client of mine when I was at Westlake Audio...

small world.

Nice guy.

DC

Subject: Re: The two worst things to happen to music in the computer age
Posted by TCB on Mon, 30 Apr 2007 20:50:49 GMT
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They weren't the Every Brothers, but I don't remember Jan & Dean being all
that bad. Didn't they do Dead Man's Curve too? I thought the harmonies
on that were pretty good, though it's been years since I've heard it. But
my ear for pitch is only so-so, nowhere near as good as my ear for tempo,
so I usually let the other band members decide of the harmonies are tight
enough. Live, I seem to sing better than in the studio, maybe because I've
been drinking and just belt it out, I've always been pleasantly surprised
when I hear our live vocals and completely horrified when I hear my studio
tracks.

However, I the official tempo Nazi in the band. And the designated guitar
volume Nazi, anti-compression Nazi, less reverb Nazi, and a couple of other
ones that don't come immediately to mind.

TCB

"Neil" <OIUOIU@OIU.com> wrote:
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>Neil

Subject: Re: The two worst things to happen to music in the computer age
Posted by Neil on Mon, 30 Apr 2007 22:00:43 GMT
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"TCB" <nobody@ishere.com> wrote:
>
>They weren't the Every Brothers, but I don't remember Jan & Dean being all
>_that_ bad. Didn't they do Dead Man's Curve too? I thought the harmonies
>on that were pretty good, though it's been years since I've heard it.

I think they did do "Curve", but trust me on this... seek
out "Surf City" if you want to hear the human voice's best
impression of a car horn, ever.

"TooOOo girls for evvvery BooOooOOyyyyy...."

and on a few of the "Ooo-Ooo-EEEee-ooo's", too.

Believe me, if they had had Autotune then, they would've used it.

:)

Subject: Re: The two worst things to happen to music in the computer age
Posted by Chris Ludwig on Mon, 30 Apr 2007 22:32:37 GMT
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How about a a need more cowbell Zionist?

TCB wrote:

>
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>>
>> Neil
>

--
Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.com

Subject: Re: The two worst things to happen to music in the computer age
Posted by Sarah on Mon, 30 Apr 2007 22:48:39 GMT
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Imagine the Rolling Stones autotuned and quantized. Eeeyooo. It hurts just
thinking about it.

S

"Sarah" <sarahjane@sarahtonin.com> wrote in message news:46341cf1$1@linux...
> OK, I'm halfway with you.
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>
> 2. Quantizing
>
> Sarah
>
>
> "Gantt Kushner" <ganttmann@comcast.net> wrote in message
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>
>

Subject: Re: The two worst things to happen to music in the computer age
Posted by steve the artguy on Mon, 30 Apr 2007 23:05:41 GMT
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"DC" <dc@spammersinhell.com.> wrote:
>
>"Neil" <OIUOIU@OIU.com> wrote:
>
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>performed it, so have at it.
>
>I reach for those sorts of tools as a last resort only, much
>preferring to ask them to do another take.
>
>DC
>

I'm with Don on this one. In fact, frightening as they may sometimes be,
I'll take the original vocals of those tunes over whatever autotuned monstrosities
they'd be if they were made today. Maybe I'm a masochist.

I'm thinking in particular of an old tune I had once. "Like Maddy" or "Like
Matty" -- the most astoundingly lame vocal I ever heard on a 45, but oddly
charming in its innocence. Were it to be autotuned, it would be without charm
whatsoever.

I've been doing some work with a lady's band. She can sometimes sing in tune,
depending on how relaxed she is. We did a live gig that was not too bad.
When I heard the CD the engineer made of it, it was astounding. It was in
tune. All flaws had been removed. It was not her band. I feel like it's a
lie. It's like pasting my face on Superman's body.

-steve

Subject: Re: The two worst things to happen to music in the computer age
Posted by Aaron Allen on Mon, 30 Apr 2007 23:19:08 GMT
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Turn mu loose.. in key. Now, there is a scary thought.

AA

"Neil" <OIUOIU@OIU.com> wrote in message news:4636670b$1@linux...
>
> "TCB" <nobody@ishere.com> wrote:
>>

>>They weren't the Every Brothers, but I don't remember Jan & Dean being all
>>_that_ bad. Didn't they do Dead Man's Curve too? I thought the harmonies
>>on that were pretty good, though it's been years since I've heard it.
>
> I think they did do "Curve", but trust me on this... seek
> out "Surf City" if you want to hear the human voice's best
> impression of a car horn, ever.
>
> "TooOOo girls for evvvery BooOooOOyyyyy...."
>
> and on a few of the "Ooo-Ooo-EEEee-ooo's", too.
>
> Believe me, if they had had Autotune then, they would've used it.
>
> :)

"steve the artguy" <artguy@somethingorother.net> wrote:
>
>"DC" <dc@spammersinhell.com.> wrote:
>>
>>"Neil" <OIUOIU@OIU.com> wrote:
>>
>>>Hey, I'd have rather heard some properly-applied Autotune the
>>>other day as opposed to the car-horn tritones that supposedly
>>>passed for vocal harmonies on Jan & Dean's "Surf City" when it
>>>came on the Oldies station I was listening to.
>>
>>
>>This, as I am sure you know, is a very slippery slope. After all,
>>that is how they sang it... Would you autotune Buddy Guy's
>>bent notes? I would not. OTOH, for much commercial and
>>demo work, there is no intent to sound different, there is
>>simply incompetence. In those cases, the client and the
>>end users don't want it to sound they way they actually
>>performed it, so have at it.
>>
>>I reach for those sorts of tools as a last resort only, much
>>preferring to ask them to do another take.
>>
>>DC
>>
>
>

>I'm with Don on this one. In fact, frightening as they may sometimes be,
>I'll take the original vocals of those tunes over whatever autotuned monstrosities
>they'd be if they were made today. Maybe I'm a masochist.
>
>I'm thinking in particular of an old tune I had once. "Like Maddy" or "Like
>Matty" -- the most astoundingly lame vocal I ever heard on a 45, but oddly
>charming in its innocence. Were it to be autotuned, it would be without
charm
>whatsoever.
>
>I've been doing some work with a lady's band. She can sometimes sing in
tune,
>depending on how relaxed she is. We did a live gig that was not too bad.
>When I heard the CD the engineer made of it, it was astounding. It was in
>tune. All flaws had been removed. It was not her band. I feel like it's
a
>lie. It's like pasting my face on Superman's body.

I think there's a line - a fine one perhaps, but there's
definitely a line. On one hand, if you're such a purist that
any alteration or improvement to the performance is like
pasting your face on Superman's body, then I would expect you
to use an upright bass, not one of them newfangled plug-in-
eel-lectric ones (after all, the P-bass was invented to improve
intonation vs. fretless uprights, wannit?), and I would also
expect that if you DO record something, it would only be stereo
mic'ed, whether it's studio or live - I mean why would a purist
want to put different things on different tracks in order to
process even in the most limited means, like to adjust the
relative volume level between each instrument... that's not how
the performance happened, right?

Personally, I think the line an be crossed for any type of
correction... someone explain to me the difference between
Autotuning something and making a singer do seventy-five takes
each of the same phrase they have trouble with in every chorus?
The fact that "they" actually (finally) sang it? How many takes
crosses the line? Anyone ever record a sax player trying to
Coltrane his way through a 16-bar solo, only to have him do
about 20 punches to get it right? Where does THAT form of
correction cross the line?

Neil

Subject: Re: The two worst things to happen to music in the computer age
Posted by dc[3] on Tue, 01 May 2007 00:36:52 GMT

"Neil" <OIUOIU@OIU.com> wrote:

>Personally, I think the line an be crossed for any type of
>correction... someone explain to me the difference between
>Autotuning something and making a singer do seventy-five takes
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>crosses the line? Anyone ever record a sax player trying to
>Coltrane his way through a 16-bar solo, only to have him do
>about 20 punches to get it right? Where does THAT form of
>correction cross the line?

For me, it crosses the line at 10 takes. Everything after that
is dookie...

DC

Subject: Re: The two worst things to happen to music in the computer age
Posted by Carl Amburn on Tue, 01 May 2007 00:57:57 GMT

Are you serious DJ? When you get caught between the moon and New York
City.....

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:46363b5f@linux...
>
> "Gary Flanigan" <gary_flanigan@ce9.uscourtss.gov> wrote in message
> news:46362f3a$1@linux...
> >
> > I'm not sure if this predates the computer age, but I think the music
> > video
> > did a great deal to damage music. It did this in several ways. First,
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> > placed a fixed visual image in your brain associated with the song.
This
> > pretty much made it impossible to have the music only and fit it into
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> > of aural content. To quote one of my older songs:
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> Back in the late 70's an Austin musician named Chris Geppert was heading up
> a cover band by the name of Christopher Cross. They used to play lots of
> proivate parties and played a lot of gigs at local clubs there, most often
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> Steamboat Springs. One of my good frineds, a guy named Kerry Flynn, was the
> owner/manager of Steamboat 1874 and we used to hang with these guys a bit.
> Chris was a good songwriter, had a decent voice and was a fairly proficient
> guitar player. The band played lots of his original songs at the club gigs.
> He ended getting picked up by a label (I forget which one now) and the band
> was flown out ot LA and Michael O'Martian produced their first (and only)
> album. Lots of major session musicians played on the album and though the
> band members were good players and could hold their own, chris was just no
> match for guys like Larry Carlton (who played lead on the album). they got
> major airplay with songs like Ride Like the Wind and Sailing. There were
> lots of other good songs on the album too...not much filler at all. When
> they started touring to promote the album, MTV was just getting started and
> they did a video. Chris looked a bit like the Pillsbury Doughboy. Chris'
> lack of photogeniety, along with the fact that they didn't bring along the
> studio guitar slingers to flesh out the musical prowess and give the
> audiences a semblance of the signature chops on a lot of the album cuts,
> plus pretty much insured that a second album never happened...........but he
> did get his 15 minutes and his songs still get airplay on the oldies
> stations(mailbox money). Had he looked like David Lee Roth (I think he could
> have even developed a "Meatloaf" kinda *ugly rocker* persona if he had been
> the type to get into wrteched excess.....he was a family man though) and
> fired his band, he would have probably been more successful. He had lots of
> good songs in the can back then.
>
> ;o)
>
>

Subject: Re: The two worst things to happen to music in the computer age
Posted by Martin Harrington on Tue, 01 May 2007 01:30:26 GMT

1: Drum machines, (of any flavour)
2: Synth Strings.
That's about the time I got out of serious studio music recording, (mid 80's)
Some of the romance and fascination has returned, mainly due to the same technology I guess, but you will never beat recording real instruments...string, horns, woods etc.
--
Martin Harrington
www.lendanear-sound.com
"Gary Flanigan" <gary_flanigan@ce9.uscourtss.gov> wrote in message news:46362f3a$1@linux...
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Subject: Re: The two worst things to happen to music in the computer age
Posted by neil[1] on Tue, 01 May 2007 01:33:48 GMT

Yeah, that was a career-killer,wasn't it?

Multi-platinum first album, then go for the sappy movie theme
to score some easy bucks & BAM! yer back playin' dive bars
in Corpus Christi, baby   lol

"Carl Amburn" <carlamburn@hotNOSPAMmail.com> wrote:

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>>
>
>

Subject: Re: The two worst things to happen to music in the computer age
Posted by Gantt Kushner on Tue, 01 May 2007 02:36:03 GMT
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I was listening to the radio one day when a pretty big hit tune ame on by
a pretty famous female vocalist. I was driving my car and about every third
or fourth phrase I'd hear a note and think "I would have tuned that...".
 It was "The Greatest Love" by Whitney Houston who is, IMHO, a great singer.
 It made me realize how Autotune (and quantizing and all of our other little
studio tricks and tools) have changed the way we and everyone else hears
music these days. Music doesn't have to be perfectly in tune or in time
to be great. One of the important things that makes a Chicago blues shuffle
sound different from a New Orleans second line shuffle or a big band swing
shuffle is where the groove lays against "perfect" time. One of the most
important things about blues in general is the tension created by "blue"
notes.

Of course, we all know that. My big complaint about Autotune (and perhaps quantizing and Beat Detective which, thank God, we don't have in Paris!!!) is that now people expect to be able to march into the studio, deliver a mediocre performance, and leave with a "perfect", radio ready, finished product. I've had people tell me that if I can't tune them they'll go elsewhere to work. And I'm talking about talented singers who are capable of getting it right! So if I don't Autotune I don't work. I don't mind tuning a note here and there to save a good singer from burning out during overdubs. I don't mind tweaking a harmony to make a chord sound sweet. And being able to make average music sound a lot better certainly brings me business. And God knows, I need the business. But it get's tiresome sometimes.

Not to mention the repetitive motion stress related problems I have now because I sit all day mousing and clicking to fix all this stuff!!! We're not recording engineers anymore - We're data entry clerks!

Gantt

"Neil" <OIUOIU@OIU.com> wrote:
>
>"Sarah" <sarahjane@sarahtonin.com> wrote:
>>OK, I'm halfway with you.
>>
>>1. Autotune
>
>Hey, I'd have rather heard some properly-applied Autotune the
>other day as opposed to the car-horn tritones that supposedly
>passed for vocal harmonies on Jan & Dean's "Surf City" when it
>came on the Oldies station I was listening to.
>
>>2.) Quantizing
>
>If you had been working on the string arrangement I was fighting
>with over the past two weeks, you'd have BEGGED for the ability
>to quantize the backing track. I know I was.
>
>Neil

Subject: Re: The two worst things to happen to music in the computer age
Posted by Paul Braun on Tue, 01 May 2007 02:44:00 GMT
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On 1 May 2007 05:02:11 +1000, "Neil" <OIUOIU@OIU.com> wrote:

>
>>2.) Quantizing
>

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>with over the past two weeks, you'd have BEGGED for the ability
>to quantize the backing track. I know I was.
>
And I think I know which track that was.....

pab

Subject: Re: The two worst things to happen to music in the computer age
Posted by Deej [4] on Tue, 01 May 2007 03:03:19 GMT
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IMHO, the Christopher Cross phenomena was one of those deals where
songwriter meets the right producer. I had heard most of the songs on the
first album, but not *like that*. O'Martian's production brought that
material to life and made him a star. One of my clients here worked with him
many years ago when he was at the top of his game in the 80's and has told
some pretty great stories about how brilliant he thought OMartian
was/is.........not that he still might not be.....I just don't know. I don't
hear much on the radio these days that I think he would be a party to, but
maybe he is and I'm just not paying attention. I was glad to see Chris
Geppert and his band make it big. They were good and they worked hard for a
long time before they got their shot, though as usually happens, the band
got short shrift and faded back into the fabric of the working musicians
while the songwriter got the lions share of the recognition and $$$.
Hey.....he deserved it.........it's the biz and he wrote songs that
resonated with the times (especially with the right producer). Good for him.

;o)
..

"Neil" <IOUOIU@OIU.com> wrote in message news:463698fc$1@linux...
>
> Yeah, that was a career-killer,wasn't it?
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> Multi-platinum first album, then go for the sappy movie theme
> to score some easy bucks & BAM! yer back playin' dive bars
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>>> "Gary Flanigan" <gary_flanigan@ce9.uscourtss.gov> wrote in message
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>>>
>>
>>
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Subject: Re: The two worst things to happen to music in the computer age
Posted by Neil on Tue, 01 May 2007 03:05:02 GMT
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Paul Braun <cygnus_nospam@ctgonline.org> wrote:
>On 1 May 2007 05:02:11 +1000, "Neil" <OIUOIU@OIU.com> wrote:
>
>>
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>And I think I know which track that was.....

>
>pab

LOL! Hey now, I wasn't specifying anything!

:)

Subject: Re: The two worst things to happen to music in the computer age
Posted by Deej [4] on Tue, 01 May 2007 03:08:20 GMT
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Yeah....when it gets to 10 takes, I start thinking about eithanasia

;o)

"DC" <dc@spammersinhell.com> wrote in message news:46368ba4$1@linux...
>
> "Neil" <OIUOIU@OIU.com> wrote:
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Subject: Re: The two worst things to happen to music in the computer age
Posted by Neil on Tue, 01 May 2007 03:30:15 GMT
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You're right about that, prolly (good match between the artist
& producer), but another thing that I think contributed is that
I think that was really the "era of the soft singer".

Off the top of my head...
Boz Scaggs had a couple of non-"Lido Shuffle" sappy ballads that

hit in that era.
Steve Miller (who sang VERY soft for a rocker-ish kinda guy)
still was getting airplay.
Lionel Richie all over the place during that time.
Leo Sayer had his last hit or two around then.
Bob Welch - sappy Sentimental ballad & "Ebony Eyes" were around
then, IIRC.
Michael McFrickin'Donald singing on all the Doobie's mellow
stuff (apart from on everyone who could get him to do backups).
Rupert Holmes (no, mutherfucker I DON'T like Pina Coladas!!!).
Pre-Thriller M.J. ("Rock with You" that was pretty soft-sung).
Kenny Rogers' "Lady" was a hit the same year.
Robbie Dupree "Why don't we Steal Away... Steeeeal Aaaawaay...
into the night" (c'mon, I know you wanna sing a long".
George Benson - Gimme the Night.
Kool & the Gang - "You know yer Too Hot... too hot, Lady".

Geez, I think I could list another hundred... all these were
pretty soft-sung songs. Maybe I should rename it the "era of
the sensitive male"   lol

Was Alan Alda making movies during that time?   ROFL

Neil

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>>>
>>
>
>

Subject: Re: The two worst things to happen to music in the computer age
Posted by Aaron Allen on Tue, 01 May 2007 03:48:30 GMT
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Deej, gimme a shout on my cell if you're still up.
AA

"DJ" <www.aarrrrgggghhh!!!.com> wrote in message news:4636aed1@linux...
> IMHO, the Christopher Cross phenomena was one of those deals where
> songwriter meets the right producer. I had heard most of the songs on the
> first album, but not *like that*. O'Martian's production brought that
> material to life and made him a star. One of my clients here worked with
> him many years ago when he was at the top of his game in the 80's and has
> told some pretty great stories about how brilliant he thought OMartian
> was/is.........not that he still might not be.....I just don't know. I
> don't hear much on the radio these days that I think he would be a party
> to, but maybe he is and I'm just not paying attention. I was glad to see
> Chris Geppert and his band make it big. They were good and they worked
> hard for a long time before they got their shot, though as usually
> happens, the band got short shrift and faded back into the fabric of the
> working musicians while the songwriter got the lions share of the
> recognition and $$$. Hey.....he deserved it.........it's the biz and he
> wrote songs that resonated with the times (especially with the right
> producer). Good for him.
>

> ;o)
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>
> "Neil" <IOUOIU@OIU.com> wrote in message news:463698fc$1@linux...
>>
>> Yeah, that was a career-killer,wasn't it?
>>
>> Multi-platinum first album, then go for the sappy movie theme
>> to score some easy bucks & BAM! yer back playin' dive bars
>> in Corpus Christi, baby   lol
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>> "Carl Amburn" <carlamburn@hotNOSPAMmail.com> wrote:
>>>Are you serious DJ? When you get caught between the moon and New York
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>>>"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:46363b5f@linux...
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>>>> "Gary Flanigan" <gary_flanigan@ce9.uscourtss.gov> wrote in message
>>>> news:46362f3a$1@linux...
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Subject: Re: The two worst things to happen to music in the computer age
Posted by LaMont on Tue, 01 May 2007 04:55:17 GMT
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Hey Thad.. That's coming from a guy (Me) who is a master of Drum Machines
and beat boxes.. hey killed "living" breathing Music..

"TCB" <nobody@ishere.com> wrote:
>
>The 808 and MPC?!? You can't possibly be serious!
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>TCB
>
>"LaMont" <jjdpro@ameritech.net> wrote:
>>
>>I totally disagree with all who said Auto-tune. It's effect (autotune)just
>>like a phase-shifter, chorus, flanger. And,and can save a great vocal
performance..
>>
>>My vote would go to the beat boxes(R8, 808, MPC)
>>
>>"Sarah" <sarahjane@sarahtonin.com> wrote:
>>>OK, I'm halfway with you.
>>>
>>>1. Autotune
>>>
>>>2. Quantizing
>>>
>>>Sarah
>>>
>>>
>>>"Gantt Kushner" <ganttmann@comcast.net> wrote in message
>>>news:46326c60$1@linux...
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>>>> Not that I disagree... but my vote would be:
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>>>> 1. Autotune
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>>>> 2. Autotune
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>>>> Gantt
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>>>> "TCB" <nobody@ishere.com> wrote:
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>>>>>1. The UAD LA-2A emulation, and all of the other various emulations
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>>>>>of course they're easy to use, there's two knobs and a bypass switch.
>>But
>>>>>it's precisely the simplicity that makes people slap the damn things
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>>>>>And opto compressors don't belong on everything, they're way too fast
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>>>>>So, on my upcoming Monkies mixing any time I use an LA-2A I'm going
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>>>>>make
>>>>>sure I justify it in my head, and try a different comp/limiter first.
>>I
>>>> solemnly
>>>>>swear to the entire PARIS newsgroup.
>>>>>

```
>>>>>TCB
>>>>
>>>
>>>
>>
>
```

Subject: Re: The two worst things to happen to music in the computer age
Posted by Rod Lincoln on Tue, 01 May 2007 13:02:44 GMT
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Good Grief! I'd have dead bodies all over my studio if that were the case!
;-)
Rod
"DJ" <www.aarrrrggghhh!!!.com> wrote:
>
>Yeah....when it gets to 10 takes, I start thinking about eithanasia
>
>;o)
>
>"DC" <dc@spammersinhell.com> wrote in message news:46368ba4$1@linux...
>>
>> "Neil" <OIUOIU@OIU.com> wrote:
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>>>Personally, I think the line an be crossed for any type of
>>>correction... someone explain to me the difference between
>>>Autotuning something and making a singer do seventy-five takes
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>> For me, it crosses the line at 10 takes. Everything after that
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>> DC
>>
>
>

Subject: Re: The two worst things to happen to music in the computer age
Posted by Nil on Tue, 01 May 2007 13:06:33 GMT
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"Sarah" <sarahjane@sarahtonin.com> wrote:
>Imagine the Rolling Stones autotuned and quantized. Eeeyooo. It hurts just
>thinking about it.

I can imagine it.. it'd be called: "The Black Crowes"

:D

Subject: Re: The two worst things to happen to music in the computer age
Posted by TCB on Tue, 01 May 2007 13:09:37 GMT
View Forum Message <> Reply to Message

Ha ha, yes, I'm a confused one, and almost always would like a little more cowbell.

Chris Ludwig <chrisl@adkproaudio.com> wrote:
>How about a a need more cowbell Zionist?
>
>
>
>TCB wrote:
>
>>
>> However, I the official tempo Nazi in the band. And the designated guitar
>> volume Nazi, anti-compression Nazi, less reverb Nazi, and a couple of other
>> ones that don't come immediately to mind.
>>
>> TCB
>>
>> "Neil" <OIUOIU@OIU.com> wrote:
>>> "Sarah" <sarahjane@sarahtonin.com> wrote:
>>>> OK, I'm halfway with you.
>>>>
>>>> 1. Autotune
>>> Hey, I'd have rather heard some properly-applied Autotune the
>>> other day as opposed to the car-horn tritones that supposedly
>>> passed for vocal harmonies on Jan & Dean's "Surf City" when it
>>> came on the Oldies station I was listening to.
>>>
>>>> 2.) Quantizing
>>> If you had been working on the string arrangement I was fighting
>>> with over the past two weeks, you'd have BEGGED for the ability
>>> to quantize the backing track. I know I was.
>>>
>>> Neil

>>
>
>--
>Chris Ludwig
>
>ADK Pro Audio
>(859) 635-5762
>www.adkproaudio.com
>chrisl@adkproaudio.com

Subject: Re: The two worst things to happen to music in the computer age
Posted by TCB on Tue, 01 May 2007 14:16:00 GMT

Live drummers playing to a click took care of that long before the 808 was
a gleam in Roland's eye.

"LaMont" <jjdpro@ameritech.net> wrote:
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>Hey Thad.. That's coming from a guy (Me) who is a master of Drum Machines
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Subject: Re: The two worst things to happen to music in the computer age
Posted by TCB on Tue, 01 May 2007 15:03:48 GMT

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I guess you're of the Eric Johnson school, then?

I've done _way_ more than ten takes of guitar parts before getting the one
I like. Usually I could comp a little but I still like the idea of playing
it really right, and if that takes 20 takes or more then so be it.

TCB

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Subject: Re: The two worst things to happen to music in the computer age
Posted by Deej [4] on Tue, 01 May 2007 17:05:59 GMT

...
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> TCB
>

Moi???.personally, I'm so sloppy right now that 20 takes would be just for
starters.......but its my studio so I can waste as much time in there
screwing up as I want by golly. However, I am much less tolerant of others
unless every take is usable, they've got the budget and we're recording
choices rather than clams.....and this is mostly because when this starts
happening, the client I get in here that is that poorly rehearsed/skilled
will inevitably be unhappy with the amount of his own money he is spending
and/or I will want to end up polishing this turdfor more hours than he has
the money to pay, just because I don't like to see crap emanate from these
environs.

;o)

Subject: Re: The two worst things to happen to music in the computer age
Posted by Carl Amburn on Tue, 01 May 2007 18:29:48 GMT

Synchronicity - so today as I go out to lunch and stand in line to
order..... and I rarely go out to lunch - what song comes on the friggin'
restuarant radio???

When you get caught between..........

Holy Cow,
-Carl

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:4636aed1@linux...
> IMHO, the Christopher Cross phenomena was one of those deals where
> songwriter meets the right producer. I had heard most of the songs on the
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> material to life and made him a star. One of my clients here worked with
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Subject: Re: The two worst things to happen to music in the computer age
Posted by Deej [4] on Tue, 01 May 2007 18:47:54 GMT
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heheh!!!...........oooooooeeeeeeeoooooo

;o)

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news:463787f3$1@linux...
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>> >>> the type to get into wrteched excess.....he was a family man though)
> and
>> >>> fired his band, he would have probably been more successful. He had
> lots
>> >>of
>> >>> good songs in the can back then.
>> >>>
>> >>> ;o)
>> >>>
>> >>>
>> >>
>> >>
>> >
>>
>>
>

>

Subject: Re: The two worst things to happen to music in the computer age
Posted by dc[3] on Tue, 01 May 2007 18:52:59 GMT

"TCB" <nobody@ishere.com> wrote:
>
>I guess you're of the Eric Johnson school, then?
>
>I've done _way_ more than ten takes of guitar parts before getting the one
>I like. Usually I could comp a little but I still like the idea of playing
>it really right, and if that takes 20 takes or more then so be it.

It's not a rule or anything, I just have found that if I can't get it
in 10 takes, I usually will not get it in 95 either.

For me, if I am ready, it's take 2-4 that is the good one. I also
find that if I comp, it is never as alive as if it would be if my
playing was really together.

I remade an old song recently, and when I came to do the solo,
I knew it was not there. I finally got it technically right, and
then I went back and listened to the original. Oh hey.. the
ten-years-younger version of me just kicked-my-ass all over
the control room... Depressing.

There is an effortless strength and off-the-cuff sort of musicality
to REALLY being in good shape playing wise... You cannot get
that from comping.   I remember making the original track...
Alone, in the control room, running multi-track reel-to-reel,
running the mixer, trying not to watch the counter and meters
while playing... I just turned around, looked at the wall, and
nailed it on take 2.   Totally improvised and perfect.

I hated that young, arrogant weenie!!! How dare he play like
that?

Now everyone knows that most clients don't walk in that ready
to nail it, so I am not going to criticize anyone, but many clients
DO walk in expecting a world-beater of a recording.

The gap between those two truths is where we audio people
live isn't it?

DC

---

btw, I practiced that damn song for months, and can now play
it right again, and I learned a lot about staying in shape, both
musically and physically.

Subject: Re: The two worst things to happen to music in the computer age
Posted by dc[3] on Tue, 01 May 2007 18:54:10 GMT
View Forum Message <> Reply to Message

"Neil" <IUOIU@OIU.com> wrote:

>I can imagine it.. it'd be called: "The Black Crowes"
>
>:D

BWAH HAH HAH... good one!

DC

Subject: Re: The two worst things to happen to music in the computer age
Posted by TCB on Tue, 01 May 2007 19:59:48 GMT
View Forum Message <> Reply to Message

It's a tradeoff for sure. I've been appalled at how far my chops have gone
to hell. I've taken to playing arps and scales while watching the NBA playoffs
to get my fingers back working with each other. There isn't a lot to executing
power pop parts and solos correctly but I need to get my fingers in better
shape.

The best term I've ever come up with for what it's like to really have the
chops together (and this is me, not Joe Pass or Hendrix) is that 'the string
feels bigger.' Like I can feel more of it with my fingers and there's more
space between the frets and strings. I can feel the scrape on the fret when
I bend and hear that the vibrato is centered around the fundamental and so
on. Not there now.

Then again, ten years ago when I quit practicing every day it's because I
was sick of playing guitar and wanted to make a trip hop record. I didn't
know anything about editing or tracking or synths or mixing or compression
(beyond my MXR Dynacomp) and so forth. So I'd have missed out on a lot had
I decided the be all end all of my musical life was being able to sight read
Charlie Christian solos and improvise complex bass lines and chord shapes
around a melody.

TCB

"DC" <dc@spammersinhell.com> wrote:
>
>"TCB" <nobody@ishere.com> wrote:
>>
>>I guess you're of the Eric Johnson school, then?
>>
>>I've done _way_ more than ten takes of guitar parts before getting the
one
>>I like. Usually I could comp a little but I still like the idea of playing
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>in 10 takes, I usually will not get it in 95 either.
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>find that if I comp, it is never as alive as if it would be if my
>playing was really together.
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>I remade an old song recently, and when I came to do the solo,
>I knew it was not there. I finally got it technically right, and
>then I went back and listened to the original. Oh hey.. the
>ten-years-younger version of me just kicked-my-ass all over
>the control room... Depressing.
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>There is an effortless strength and off-the-cuff sort of musicality
>to REALLY being in good shape playing wise... You cannot get
>that from comping.   I remember making the original track...
>Alone, in the control room, running multi-track reel-to-reel,
>running the mixer, trying not to watch the counter and meters
>while playing... I just turned around, looked at the wall, and
>nailed it on take 2.   Totally improvised and perfect.
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>I hated that young, arrogant weenie!!! How dare he play like
>that?
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>Now everyone knows that most clients don't walk in that ready
>to nail it, so I am not going to criticize anyone, but many clients
>DO walk in expecting a world-beater of a recording.
>
>The gap between those two truths is where we audio people
>live isn't it?
>
>DC
>
>btw, I practiced that damn song for months, and can now play

>it right again, and I learned a lot about staying in shape, both
>musically and physically.

Subject: Re: The two worst things to happen to music in the computer age
Posted by LaMont on Tue, 01 May 2007 20:08:14 GMT
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i Disagree my friend. A good drummer can "liven" up a click tracked song..
Just his/her nuances and playing in-between the clicks on-time, can humanize
a stale robotic track..

"TCB" <nobody@ishere.com> wrote:
>
>Live drummers playing to a click took care of that long before the 808 was
>a gleam in Roland's eye.
>
>"LaMont" <jjdpro@ameritech.net> wrote:
>>
>>Hey Thad.. That's coming from a guy (Me) who is a master of Drum Machines
>>and beat boxes.. hey killed "living" breathing Music..
>>
>>
>>"TCB" <nobody@ishere.com> wrote:
>>>
>>>The 808 and MPC?!? You can't possibly be serious!
>>>
>>>TCB
>>>
>>>"LaMont" <jjdpro@ameritech.net> wrote:
>>>>
>>>>I totally disagree with all who said Auto-tune. It's effect (autotune)just
>>>>like a phase-shifter, chorus, flanger. And,and can save a great vocal
>>performance..
>>>>
>>>>My vote would go to the beat boxes(R8, 808, MPC)
>>>>
>>>>"Sarah" <sarahjane@sarahtonin.com> wrote:
>>>>>OK, I'm halfway with you.
>>>>>
>>>>>1. Autotune
>>>>>
>>>>>2. Quantizing
>>>>>
>>>>>Sarah
>>>>>
>>>>>
>>>>>"Gantt Kushner" <ganttmann@comcast.net> wrote in message

---

>>>>>news:46326c60$1@linux...
>>>>>>
>>>>>> Not that I disagree... but my vote would be:
>>>>>>
>>>>>> 1. Autotune
>>>>>>
>>>>>> 2. Autotune
>>>>>>
>>>>>> Gantt
>>>>>>
>>>>>>
>>>>>> "TCB" <nobody@ishere.com> wrote:
>>>>>>>
>>>>>>>1. The UAD LA-2A emulation, and all of the other various emulations
>>of
>>>>
>>>>>>>that
>>>>>>>emulation. Opto compressors are great when used in the right situation.
>>>>>> And
>>>>>>>of course they're easy to use, there's two knobs and a bypass switch.
>>>>But
>>>>>>>it's precisely the simplicity that makes people slap the damn things
>>>on
>>>>>> everything.
>>>>>>>And opto compressors don't belong on everything, they're way too fast
>>>>for
>>>>>>>many of the places where people put them. Like electric guitars, which
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>>>>>>>shouldn't
>>>>>>>really need compression anyway. I hear mixes from my friends and the
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>>>>>>>percussive
>>>>>>>attack of the notes are just gone. It's mush. And nine times out of
>>ten
>>>>>> I
>>>>>>>say, 'Hey, you're using an LA-2A on the guitars aren't you?' and then
>>>>they
>>>>>>>think I'm some golden ears genius. No, your guitars sound like shit.
>>>>>>>
>>>>>>>2. Multiband compressors. I don't think I need to explain this.
>>>>>>>
>>>>>>>So, on my upcoming Monkies mixing any time I use an LA-2A I'm going
>>to
>>>>
>>>>>>>make
>>>>>>>sure I justify it in my head, and try a different comp/limiter first.
>>>>I
>>>>>> solemnly

>>>>>>>swear to the entire PARIS newsgroup.
>>>>>>>
>>>>>>>TCB
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>>>>>
>>>>>
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>>>
>>
>

Subject: Re: The two worst things to happen to music in the computer age
Posted by dc[3] on Tue, 01 May 2007 20:17:38 GMT
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"TCB" <nobody@ishere.com> wrote:
>
>It's a tradeoff for sure. I've been appalled at how far my chops have gone
>to hell. I've taken to playing arps and scales while watching the NBA playoffs
>to get my fingers back working with each other. There isn't a lot to executing
>power pop parts and solos correctly but I need to get my fingers in better
>shape.

It's harder than it looks.   There is an aggressive, punchy
interplay going with the drummer that requires your playing
chops to be pretty transparent so you can play right through
them to the heart of the song. We always think the Hendrix or
Vai stuff is the hardest, but it ain't necessarily so.

>The best term I've ever come up with for what it's like to really have the
>chops together (and this is me, not Joe Pass or Hendrix) is that 'the string
>feels bigger.' Like I can feel more of it with my fingers and there's more
>space between the frets and strings. I can feel the scrape on the fret when
>I bend and hear that the vibrato is centered around the fundamental and
so
>on. Not there now.

it comes back. For me, I was too busy to play for a few weeks,
and the next time I picked up the guitar I actually played better!
It was weird, but I discovered that hard daily practice can actually
keep your hands and wrists in a constant state of mild
inflammation. When that was gone, I played better and stronger.
I'm still trying to find the right amount of practice...

DC

Subject: Re: The two worst things to happen to music in the computer age
Posted by TCB on Tue, 01 May 2007 22:02:55 GMT
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I actually like machines sounding like machines (Kraftwerk, ENB, Sleng Teng
riddim) and humans sounding human (Stevie Wonder, Meters) but that 'I can
tell the drummer is playing to a click' sound is torture to me. Much harder
on my brain than the 'I can hear this was autotuned sound.' But groove matters
more to me than pitch, so there you go.

TCB

"LaMont" <jjdpro@ameritech.net> wrote:
>
>i Disagree my friend. A good drummer can "liven" up a click tracked song..
>Just his/her nuances and playing in-between the clicks on-time, can humanize
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>>>>>>

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>>>>>>

>>>>>>Sarah

>>>>>>

>>>>>>

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>>>>>>news:46326c60$1@linux...

>>>>>>>

>>>>>>> Not that I disagree... but my vote would be:

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>>>>>>> 1. Autotune

>>>>>>>

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>>>>>>>

>>>>>>> Gantt

>>>>>>>

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>>>>>>>>that

>>>>>>>>emulation. Opto compressors are great when used in the right situation.

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>>>>>>>>of course they're easy to use, there's two knobs and a bypass switch.

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>>>>>>>>it's precisely the simplicity that makes people slap the damn things

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>>>>>>> everything.

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>>>>>>> solemnly
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>>>>>>>>TCB
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>

Subject: Re: The two worst things to happen to music in the computer age
Posted by Deej [4] on Wed, 02 May 2007 00:11:53 GMT

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Damn!!!...he's right!!!

;oD

"DC" <dc@spammersinhell.com> wrote in message news:46378cd2$1@linux...
>
> "Neil" <IUOIU@OIU.com> wrote:
>
>>I can imagine it.. it'd be called: "The Black Crowes"
>>
>>:D
>
>
> BWAH HAH HAH... good one!
>
> DC
>
>

Subject: Re: The two worst things to happen to music in the computer age
Posted by Neil on Wed, 02 May 2007 03:09:50 GMT

"DC" <dc@spammersinhell.com> wrote:
>We always think the Hendrix or
>Vai stuff is the hardest, but it ain't necessarily so.

I can never (COULD never, in fact, even when I was just
starting out) understand why people think Hendrix stuff is hard
to play - it's not, really... he wasn't a technician, by any
stretch... what he was was a great sonic innovator, though,
that's for sure.

Vai, OTOH - now there's a technician!

Neil

Subject: Re: The two worst things to happen to music in the computer age
Posted by Neil on Wed, 02 May 2007 04:07:11 GMT

1.) Steve Jobs

2.) Steve Jobs

Here's why: 1.) Apple computers where the ones that a small
company decided were the best platform for a product called
Session8 - first marketed to radio stations for commercial
production, mainly ("Come on, you can get rid of that Otari
5050!!!"), but eventually it caught on & became...... YOU GOT
IT! Pro-Tools! Arguably the end of music as we knew it.

2) The iPod/iTunes combo... arguably the end of profitable music
as we knew it.

Discuss.

(anyone but McCloskey may participate in this portion of
thread LOL!)

Neil

BTW, just for laughs, here's a sales blurb from 1996:
Digi's new Pro Tools Project is a digital audio workstation
designed to provide Pro Tools functionality at a truly
affordable price. The Pro Tools Project Core System includes

Pro Tools 3.2 software bundled with the Session 8 Mac audio card (now renamed the Pro Tools Project Audio Card). Your I/O choices include the 882 I/O and 882 Studio I/O. Pro Tools Project is a complete digital workstation that provides eight tracks of recording, plus many sophisticated editing and mixing tools and will be available in early 1996 at the surprising list price of just $2495.

Subject: Re: The two worst things to happen to music in the computer age
Posted by Aaron Allen on Wed, 02 May 2007 05:50:33 GMT
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I had/have Session8. It was more stable than PT, LOL.... I still have (and occasionally fire up for giggles on an old PII400 Asus mobo) my AudioMedia III card. I dunno if I agree it was the end of things as we know them. I did local mastering (can you say sound forge II?) through that card and fixed many a vocal comp through it to Adats. I think I paid like $1300 for it and Sound Forge. Reeeal early adoptor, had to revision the card so it worked with PT when that became available, LOL. It was really quite solid a rig, and with a MQX-32 ISA card strapped on it time lock was tight tight tight. I wanna say I started using it on a P 200 mmx?

AA

"Neil" <OIUOIU@OIU.com> wrote in message news:46380e6f$1@linux...
>
> 1.) Steve Jobs
>
> 2.) Steve Jobs
>
> Here's why: 1.) Apple computers where the ones that a small
> company decided were the best platform for a product called
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>
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>
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>
> (anyone but McCloskey may participate in this portion of
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>
> Neil

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Subject: Re: The two worst things to happen to music in the computer age
Posted by Martin Harrington on Wed, 02 May 2007 05:56:21 GMT
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Hey Neil, you know I respect you a lot, but I have to disagree with you
regarding Session 8.
I had it on Windows, (I still have it taking up rack space in my studio, and
I think it was originally a PC product) in 1994, (I think).
I don't think a Mac version came out for quite some time after .

--
Martin Harrington
www.lendanear-sound.com
"Neil" <OIUOIU@OIU.com> wrote in message news:46380e6f$1@linux...
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> tracks of recording, plus many sophisticated editing and mixing
> tools and will be available in early 1996 at the surprising
> list price of just $2495.

Subject: Re: The two worst things to happen to music in the computer age
Posted by neil[1] on Wed, 02 May 2007 13:24:35 GMT

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"Martin Harrington" <lendan@bigpond.net.au> wrote:
>Hey Neil, you know I respect you a lot, but I have to disagree with you

>regarding Session 8.
>I had it on Windows, (I still have it taking up rack space in my studio, and
>I think it was originally a PC product) in 1994, (I think).
>I don't think a Mac version came out for quite some time after .

What? I thought that was always a Mac-first product! The sales
blurb I pasted in on my prior post was actually from '95, I
think, because it says that the new PT "project card"
(formerly Session8 ***Mac*** card) bundle would be out in
early '96, so are you sure you just didn't encounter it on PC
first? I could be wrong, tho.

Damn, and here I was thinking I could pin the whole mess of the
music business, from recording to retailing, on Steve Jobs.

:)

Subject: Re: The two worst things to happen to music in the computer age
Posted by Martin Harrington on Fri, 04 May 2007 01:44:16 GMT

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Pretty sure it was PC first, I remember when the Mac software come out , it
had some features that the PC version didn't have, like being able to

---

control the SMPTE Slave Driver.
--
Martin Harrington
www.lendanear-sound.com
"Neil" <IOUOIU@OIU.com> wrote in message news:46389113$1@linux...
>
> "Martin Harrington" <lendan@bigpond.net.au> wrote:
>>Hey Neil, you know I respect you a lot, but I have to disagree with you
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>
> :)

Subject: Re: The two worst things to happen to music in the computer age
Posted by chuck duffy on Fri, 04 May 2007 11:11:46 GMT
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I got mine for PC at a cost of $3500 in 1994. Worked flawlessly. When I
ditched it in 1997, sold it for $200 and bought paris sight unseen, then
loaded up paris 1.0 I had one of the biggest sinking feelings of my life
:-)

Chuck

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>> music business, from recording to retailing, on Steve Jobs.
>>
>> :)
>

Subject: Re: The two worst things to happen to music in the computer age
Posted by DC on Fri, 04 May 2007 18:50:12 GMT
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"chuck duffy" <c@c.com> wrote:
>
>I got mine for PC at a cost of $3500 in 1994. Worked flawlessly. When
I
>ditched it in 1997, sold it for $200 and bought paris sight unseen, then
>loaded up paris 1.0 I had one of the biggest sinking feelings of my life
>:-)
>
>Chuck

Yeah and THEN you started a Paris NG...

And that sinking feeling got much worse!

heh heh...

DC